

10 TIPS ON HOW TO MASTER THE CINEMATIC TOOLS AND ENHANCE YOUR DANCE FILM - the cinematographer point of view

Your skills at the service of the movement and the choreographer – understand the language of the Dance and be able to transmute it into filmic images.

1. The Subject – *The Dance is the Star*

When you film, frame and light *the Dance*, the primary subject is the Dance and the related movement, not the dancers, not the scenography, not the music, just the Dance nothing else.

The Dance is about movement not about positions: when you film the dance you are filming the movement not a sequence of positions and in order to completely comprehend this concept you must understand what movement is: like the French philosopher Gilles Deleuze said “we always tend to confuse movement with traversed space...”¹. The movement is the act of traversing, when you film the Dance you film an act not an aestheticizing image of a subject.

At the beginning it is difficult to understand how to film something that is abstract like the movement but with practice you will start to focus on what really matters and you will start to forget about the dancers.

Movement is life and the more you can capture it the more the characters are alive therefore more real in a way that you can almost touch them, almost dance with them. The Dance is a movement with a rhythm and when you film it you have to become part of the whole rhythm, like when you add an instrument to a music composition, the vocabulary of cinema is just another layer on the whole art work. You must be humble and deeply in love with the dance to achieve this. It is easier to do “too much” than it is to do what’s “right”.

The Dance is like a great actress, you just have to find the best angle to make her look gorgeous. You don’t have to teach her how to act.

2. The Camera Movement – *The movement within the movement creates emotions*

Put emphasis on the dancer’s movement, don’t counteract *the Dance* with the motion of your camera, you must act like if you were part of it and let *the Dance* guide your camera and not the opposite.

You have to find a way to anticipate the dance movement, especially if you are filming with mobile rigs (steadicam, gimbal, shoulder rig, crane, dolly) in many cases you have to create your personal choreography and work on your skills to be able to move the camera fast enough.

Be sure to master the camera movement with the right equipment and always pay special attention to the safety of the dancers.

¹ Gilles Deleuze – [Cinema: The Movement-Image / 01 – NOVEMBER 10, 1981](#)

There are no precise rules, always evaluate camera movement with this four concept: **velocity, direction, stability, duration**. Look at the addendum for the list of camera movement types.

3. Framing² - *The key is the connection with the out-of-field³*

While composing and framing your image you must always consider the unfolding of time and how the choreography evolves. A deep knowledge of the choreography and the dance style is fundamental (refers to the point number 6).

If the sequence of the movement is improvised and not prearranged it is important to understand the specificity of each dancer's style.

Don't only use the physical frame of your camera to compose the shots, but also the scenography, the light, the costume, the other dancers and different parts of the body.

It is essential to create a space inside the frame or the *out-of-field* in advance, a continuous camera movement, slow or fast, that unceasingly creates empty spaces each one full of potential for the dance to fill.

The imagination of the spectator resides in the out-of-field as well as in the echo of the movement.

Use the standard image composition rules: rule of thirds, symmetry/patterns, triangles, leading lines, perspective, don't only use the shapes of the body to compose but also the wake of the movement.

Don't underestimate the audio: watching a dance without any real life sound can be weird. When you plan your shooting you must be able to record the sound of the dancers: words, screams, breaths, floor interactions, body interactions, claps, taps, etc., without having a microphone on the frame.

As the sound that the dancers generate is crucial in the choreography, consider the way you want to frame according to the audio requirements.

4. Shoot for Editing - *The eye of the spectator must dance with the dancers*

Shoot at different angles, framing, and focal lengths in the same sequence, but be aware to deliver a consistent framing and easy to match shots to the editor.

The ideal situation is to be able to provide the editor with five different types of angle: three main angles, that you will have previously agreed with the director/choreographer and two B-roll angles.

Remember where the point of interest of your framing is and try to be consistent between the different angles. If the subject moves in the frame try to frame on a consistent point of interest on music accents or on large dancers movements.

² Framing (a shot) involves composing the visual content of a series of frames as seen from a single point of view, i.e., a fixed camera. In frame is the term used by screenwriters to indicate the entrance of a person or thing into a framed shot

³ offscreen, from the french hors-champ

It is extremely important for the editor!⁴

In addition to that the consistency of the relative speed of the image between the shots is really important to provide the editor with a wide range of editing choices.

A small movement in a closeup is really difficult to match with a wide angle shot if nothing happened on the frame. Don't think about the actual speed of the movement but always think about the speed related to your framing.

Be careful with rotation and spin, don't invert the direction of rotation in the frame, try to respect the 180-degree rule when the choreography have many rotations/turning/power moves⁵.

Help with the rhythm: if you have quick camera movement, don't always be on the beat but also try to give accent on syncopation, try to understand the rhythm in the music and in the dance to provide the editor with a footage that can be cut in a creative way and married with the whole rhythm.

Make a different list of the shots that are good for you, based on technical reasons, and one for the choreographer, based on the dance performance to help the editor and the director select the shots faster while editing.

5. The Light and “look” of the image - *When there is no energy there is no color, there is no shape, there is no life*

It is paramount that the light doesn't take away the sensation of the body from the figures. The light is the tool to emphasize the energy of the movement, the body is the medium through which movement materializes in the first impulse and gives consistency to the Dance. If the sensation of the dance has to be effortless, soft light helps to give the feeling of lightness/levity. On the contrary, if the dance is a representation of the physical power/athletic performance, more contrasting and hard/harsher light can sculpt the body and the muscles.

The Dance movement is projected into space and colors, accessories, and props can help to visualize the movement into space as if it wanted to go through colors and textures.

Light the movement, light the volumes and never think in two dimensions.

You have to isolate the movement from the rest of the image.

With the Dance and movement the volume is continuously changing and most of the time you can't constrain the dancer inside a specific light, you must always think in three dimensions considering the movement of the dancer and the camera. You can use other dancers or the scenography to hide a dedicated light for a particular shot or the light can become part of the scenography.

The usage of "lens effects", like a flare or out of focus image, must be a choice and not a fatality. You must know the aperture you want to use before starting to set up the light and taking into consideration how the choreography fills the space.

⁴ Remember that it is important that you don't require the viewer to find the point of interest on the frame at each cut.

⁵ Power moves are loosely defined as moves rely on speed, momentum, and acrobatic elements for performance. They are prominent in B-boying, often the centerpieces of routines featuring the other elements that make up breaking.

Because most of the time choreographies include huge displacements or movements, always keep in mind how the inverse square law of light can impact your lighting on the dancers.

Be careful with colourful costumes because they can cast strong colored lights on the dancers skin. It is useful to prepare with the costume designer a “cover” with neutral color to be applied over the costumes especially for the close up.

Following some suggestions how to handle light in different scenarios.

- Shooting outside: use the golden hour if you can or a cloudy day to avoid extreme light because it can be very difficult to match the different shots on the edit with the movement of the sun. Moreover, managing the reflection on the skin can be very challenging. If it is possible, use a diffuser or a Skylite to disperse the light, if you want to use a reflector to bounce the light, pay attention that the shadows are coherent, especially in the direction, with the background and the sun.
- If you use a theater’s stage as a shooting studio and you can adapt theater's light to get a filmic look: try to use bigger light sources with a diffuser to avoid multiple shadows on faces like it often happens with stage's light, you can also use a cluster of small sources and bounce on a big area to get a nice diffused light.
- If it is a dedicated shooting of an existing show, or if it is a scene that represents one performance on stage, you have to redo the lighting with the show's lighting designer to preserve the light aesthetics, do all the light checking on the monitor to preserve colors and contrast, suggest solutions to the show's lighting designer respecting the overall look he creates but with the purpose to improve the final image quality for the film.
- If it is a dedicated shooting with cinema's light for a dance film, as said before, you must consider that dancers can have large displacement and you must always keep in mind the inverse-square law of light. Often you need a much bigger space than the one the dancers occupy to have a controlled exposure all over their path in the space. Consider using light that can be dimmed remotely (DMX capable) to provide smooth light change on the same scene when necessary.

6. Know the choreography – *You have to move fast and always be one step ahead.*

Analyze the movement and know the vocabulary.

It is fundamental that the DoP or the camera operator has a good knowledge of the movement that the dancers are executing so as to be able to frame appropriately, to plan the shots and anticipate the dancers’ movements.

Watching the rehearsals and/or a video and conferring with the choreographer is crucial. If the dancers are improvising try to watch several videos of them dancing in order to understand their style.

7. Use the right equipment and settings – *Keep it simple, keep it real.*

Be flexible, adapt to *the Dance*.

Don't underestimate the fact that dance films might need very different types of equipment depending on the style of the video and the Dance you are working on.

Don't use gear that slows down the shooting process just because it is the hype. The priority is always the Dance quality, you need to be efficient and precise because, like said in point number 8, dancers get tired and the dance quality will suffer.

Always think that you have to adapt to the Dance and the dancers and not the opposite, if you absolutely want to use a special type of equipment be sure that you master it in all its aspects and that it is not going to be an obstacle or endanger the dancers in any way.

Be sure your light placement is correct before dancers come on set, use the second cast or the extras if you need to set up complex light or camera movement.

To follow the specific aspects concerning the choice of material equipment and settings.

Camera and camera rig

The camera is, of course, the main gear so you need to consider different parameters to make the right choice:

- *Image quality*: remember that strongly compressed images(h264, h265, AVC, and all similar codecs) produce unpleasant artifacts when you film a subject with a lot of motion. A higher bit rate will help but, if you can, choose a camera with RAW recording capability.
- *Depth of field and focusing*: be prepared to manage the depth of field on your shoot. Focusing on a dancer while he is moving is not an easy task even if you have an experienced focus puller on your crew. It's often a good idea to use a greater depth of field, in this case, it is worth considering using a camera with a smaller sensor. The usage of wireless follow-focus and a focus puller is highly recommended to give you the opportunity to concentrate on the framing. Don't trust any autofocus and remember *that focusing is a creative and artistic act and not something you can subcontract to a machine*. Furthermore, autofocus motors make noise: often you have to capture the sounds the dancers make in sync with the video. Sometimes you can't just remove the audio track and add music.
- *Weigh, size, and versatility*: depend on the way you want to film but remember that with a big and heavy camera you get tired faster and you can't move as quickly as you would with a small camera. On the other hand, a heavier camera is often more balanced naturally especially for shoulder rig set up and your shots will look naturally more stable. Also if you plan to change your camera rig for a different set up you have to do it smoothly and as fast as possible. Swiftiness is crucial, if the dancer's muscles get cold you could lose an entire hour waiting to get them back to the same condition.
- *IBIS*: don't use it!! *In-body image stabilization* produces an unpleasant warping effect.

- Low light Sensibility: especially if you shoot a live performance or in a place where you can use only natural light, consider the ability of your camera to handle low light with low noise level.
- Multi-camera: great for live dance film or to avoid repeating the same scene too many times to keep the dancers fresh and even more if the dance you are filming implies a lot of improvisation.
- Resolution: if the footage needs to be stabilized in post or it is necessary for VFX be sure you deliver enough high resolution footage.

Lenses & Filters

- Lens Prime kit or Zoom lenses?: prime kit gives you an overall better quality and higher aperture but you have to change it every time you need to do a different framing. This is time-consuming, if you decide to use prime lenses be sure you use a professional kit that allows you to change very fast your lens on your rig. Zooms are often a good solution but they are heavier and bigger, and also focus breathing is often more pronounced than in prime lenses. Zooming in the same shoot must be already considered a special effect and must be used only with the agreement of the director.
Be sure your lenses can resolve the camera maximal resolution at the most used aperture.
- Filters: The usage of a 4x4" Matte Box is not always easy when filming dance, pay attention to the flags if you want to film the dancers very close because you can harm them or damage the costumes. Pro-mist filters (or diffusion or soft focus filters) are often necessary, especially if you film a close-up of the dancers, not only for skin but also for costumes.
Even if you plan to use a matte box, consider having in your bag a threaded kit of pro-mist ($\frac{1}{8}$ and $\frac{1}{4}$) filters with the right ring step for your lenses.
Polariser is another filter that can be useful: dancers are sweating a lot and you can't fix the makeup for each shoot for dozens of dancers. To avoid unpleasant reflections in the face (especially on the forehead and the cheekbones) but also along the neckline, the shoulders, and the chest the usage of polarizer filters is often a good and a fast solution but be careful if customers have reflection or glitter is better not to use it.
If you are shooting outside don't forget the ND filters if your camera is not equipped internally.

Mobility and camera Movement

It's really important that you decide the type of camera movements you want to use to choose the best equipment and to organize as best as you can the shooting schedule.

Tripod, dolly, crane, shoulder rig, Steadicam, gimbals, drones are gears you need to master, for optimal usage you might need a special operator or an assistant, they are expensive to rent and they are time-consuming to set up. Should a problem arise they could slow down dramatically your shooting. Be sure you really need it and try to group the scenes that need peculiar gears at the same time, if the

choreographer agrees.

Ensure to have wireless feedback available to deliver a video feedback to the director/choreographer and the focus puller.

Monitor feedback onset LUT

Provide monitor feedback to the director and the choreographer (if not the same person).

Elaborate a LUT for an approximate look with the director and the colorist to be used on the set, to give to the director the final feeling of the image, especially if you record in a log profile the perception of the movement is altered and very different from the final image. Remember to prepare different LUT for different color temperatures if you shoot in RAW and you don't have separate video feeds. If you use anamorphic lenses remember to check if the monitor you use for the director/choreographer have a dequize capability for your anamorphic ratio.

Light, reflectors, and modifiers

If you use a theater as a studio for your shooting and you plan to use the theatre's light, ask for the list of the available equipment before starting the setup and decide how you can use it, diffuser gel and CTB must be in any kit of a DoP but they are especially useful with theater's light. Remember that many stage lights have flicker issues, the tungsten one also, especially if plugged into a low-quality dimmer and also led stage light are not all the time at high frequency and can produce nasty flicker.

Moreover, dimming tungsten light changes the color temperature of the light.

If you do a film of a live show with a lot of light change and a lot of color gel it is a good idea to stick to 3200°K for the white balance.

If you rent a cinema's light, remember that often you have to cover a big area and you have to adapt to the choreography. Consider always to light the scene from above and hang your light sources to keep the floor free for the dancers and to avoid issues while framing. Overhead diffuse light is a good solution but you can also work with a bounce light on a big reflector and keep the light on the floor in a cluster if you can't hang heavy weights.

If you want hard shadows try to get a unique powerful big source (5k HMI) to avoid multiple shadows on the floor or on the faces.

Natural density gel filter (LEE FILTERS 209,210,211 or Rosco CINEGEL

R3402-3403-3404) must be used in many cases when you just need to change aperture for a different angle shoot or to keep color light consistency on tungsten stage light.

For filters, if you need gels for theatre tungsten light that resist a long time at high temperature prefer the Rosco supergel.

Settings

Be consistent with your setting all long the shooting and on the different cameras, always do at least one shot with a gray card and color chart for each light setup to help the colorist match the colors in the different shots.

If you don't shoot in RAW remember to do a white balance on every light set up, and check not only that the exposition is correct but also that any single primary color is not over-exposed, ask for pictures of the costumes and scenography to be prepared with colors issues.

Use the native ISO for your camera for the best quality, remember to do a test to exactly know the IRE level for middle gray and the real dynamic range of your camera.

If it is possible try to film with a log profile especially if you film a live show, but if you use compressed codec and the overall dynamic range of your scene is under 7 1/2 stops you can film using a more standard REC.709 profile.

If you didn't create a custom specific monitor LUT with the required look for the current production then set on the director/choreographer monitor a LUT with REC.709 color profile.

If you rent a camera just do a factory reset and set it up for your needs, or you might find yourself in an uncomfortable situation.

Slower shutter time gives more motion blur that provides continuity of the movement between the frame, 180° shutter angle is often the best choice, higher shooting speed gives an effect that must be considered already a special effect and must be discussed with the director/choreographer beforehand. If you want to do a B-roll with a high frame rate plan this in advance and be sure to use the right shutter speed for the light exposition, you can use an ND gel on your light and just remove it for the slow-motion shots.

8. Pre Production - Don't let others wait for your unpreparedness or failure.

Plan all your shoots and perfect the logistics because dancers get tired.

Remember that a video is composed of sequences, a sequence is composed of scenes, a scene of shots.

- StoryBoard: if the choreographer/director did not provide you with a storyboard make one to be able to plan the shooting schedule and understand precisely the equipment you need for each shoot.
- Draw an approximate plan of your lights to allow the gaffers to pre-install them especially if you have a lot of hanging lights
- Create the perfect schedule: consult together with the choreographer and the executive producer on how it is better for both of you to plan each shooting. Often dancers like to do the choreography in the order that it is supposed to be in the performance or on the film sequence but it's not always the best way to do it due to technical limitations.

- Explain to the choreographer/director that some setup changes require time and can be unpleasant for the dancer and can break their flow. Sometimes technical requirements must prevail to better organize the shooting other times dancers' needs must be given priority.
- For a close-up shoot maybe you will not need all the dancers. Check with the choreographer who you need to prepare a precise schedule.
- Double-check and prepare all your technical gear before the dancers arrive, if you have special accessories and effects that require consumables to be ordered in time don't risk changing the shooting schedule because something is missing or is not working, dancers really hate this.
- Improve the security check: the floor must be clean, the electrical wire clean and tight.

Inform your crew about dancers needs and inform your camera assistant about the necessity to work fast without too many breaks.

9. Don't be mediocre – *Build a relationship, show dedication and preparation to gain respect.*

Dancers spend an entire life training and countless hours perfecting their skills and the choreography.

It's important to gain their respect to show the same level of commitment and also your physical adaptability. Being familiar with the peculiar dance steps vocabulary and slang for each dance style and theatrical space displacement terminology will help you to interact with the dancers and make a more precise request or ask specific questions.

It's crucial that you also learn the vocabulary and the slang that dancers use for the steps, for movements in the space, the way they indicate directions and the inner signals they have between them for cues. Is very difficult to show a movement while wearing a steadicam. Being able to use the same language is very important.

10. Post Production and VFX – *Be ready for Post Production workflow.*

You must know the director's final vision to be able to plan your shooting so to make post-production work, compositing, color grading, and VFX easier.

Don't forget to shoot a gray card and a color reference chart for each light set up and camera.

Any shoot that must be considered a special effect, including zooming, slow motion, must be agreed previously with the director/choreographer. It's part of your role to help him understand the consequences on the set and on the image if you are planning special shots.

If you need to stabilize the footage in post remember to frame with a wider margin.

If you plan to shot with a green/blue screen it is good practice to follow these recommendations: don't shoot in log profile, keep your overall dynamic range under 8 stops, you green/blue screen must be exposed between 40 and 45 IRE and with less than 1 stop difference, your subject must be at least at 2,5 meters from the green/blue screen or

more if you need to use tracking targets, use different lights to light the green/blue screen and the subject, don't mix the color light temperature. Avoid high compressed codec or at least use a 4:2:2 chroma subsampling and check all the coloured costumes details.

If you plan to shoot with a virtual production setup remember that your camera movements are limited and the rig is much bigger.

Be sure that the VFX set assistant has taken the 3D HDRi photos of your current light set up before you apply any change.

If you have to track an object or a person be sure to have enough and appropriate tracking markers on your scene, double check with the VFX set assistant.

Shoot always at requested resolution by the VFX team, double check your settings.

Extra Tips to remember!!!

A dance film is NOT a music video!

Don't overestimate your skills.

Don't be unprepared.

Be flexible.

Filming dance is always more complex than you think.

Addendum

Focal lenses

Extreme Wide Angle lens with distortion/ fisheye

- Deform body part when used in proximity
- Absurdity of characters mood
- Altered perception of the spectator

Extreme Wide Angle lens <24mm

- Character and landscape/scenography the in same frame and in focus
- Add depth on choreography displacement

Wide Angle lens 24-35mm

- Accentuate the movement and give an exaggerated perspective
- In tight space create distance between characters
- Influence the audience perspective
- It's a stylized look
- Change the perceived dynamic of the movement

Standard/Normal lens 35-50mm

- Human eyes perspective/Orthoscopic view
- Natural look and simplicity
- The spectator is present at the moment in the story
- Perception of movement dynamic and speed is similar to the one in the reality

Telephoto/long lens >70mm

- Distant object/observing from afar
- Compressed perspective and space
- Compress the distance in the axis of the camera and flat the space like in a 2d canvas
- Isolate a subject in a crowd
- Slow down dramatically displacements if they are in the axis of the camera, giving a sensation of never-ending path (desperation)
- Not immersive

Special lenses - Macro lens

- Extreme close-up shots
- Magnification ratio and minimum focus distance
- Physiological movements

Special lenses - Tilt-shift

- Manipulate focus and perspective
- Change the perspective proportions of the body/body parts
- Fake macro effect in reality

Special lenses - Anamorphic and Aspect Ratios

- Larger for landscape - Taller for Portrait
- Deformed bokeh and characteristic cinematic look flare strike
- Prefer a taller aspect ratio for stand up dance like classical ballet, and a larger aspect ratio for dance more grounded with big group or dance on the floor

Shots size

Establishing shot

- Describe the location
- Describe the time of day
- Transition between scene - introduction to a new location

Master shot

- Confirm the location and the geography in the scene
- Confirm which characters are on the scene and their relationship

Wide shot

- It's different from establishing shot
- Small scale character compared to the environment
- The subject is far from the camera
- Tell about the character relation with the environments/scenography
- Small scale character compared to the environment
- Show the design and the lines of the choreography

Full shot

- Full body on the height of the frame
- Usually head to toe but for dance can be finger to toe with a lifted arm or at the maximum extension of a jump to the ground or a lift in a *pas de deux*.
- You want say something about subject physicality
- You want show all the technical skills of the dancer

Medium full shot

- Top of the head below the waist
- Character strong, secure or confrontational
- For dance to show the hand catching the body in a duet

Medium shot

- Top head from the middle waist
- For dance usually is the full wingspan in the wide of the image
- Natural shots size similar to reality
- Perceive the character eyes expression without losing the physicality
- You want that the camera is like the eye of another dancer in the crew

Medium close up

- Medium chest top of the head
- Intimacy with the character without losing the physicality
- Reducing distractions concentrate on characters
- For small movement, movement of the spine and shoulder, contact with the body between dancer

Close up

- Face-emotions
- Details of parts of the body
- Details of impacts or contact
- Deformation of the skin on muscular work or on contact
- Muscle contractions

Extreme close up

- Isolating specific area
- Insert shot - isolate something crucial on the body motion
- Emphasis on physiological reactions: breathing, heart beating, sweating, etc.

Camera Angles

Low Angle - *camera is under the subject, camera is tilted up*

- Subject more powerful
- Dominating the situation
- Deform/accentuate vertical perspective

High Angle - *camera is over the subject, camera is tilted down*

- Subject is overwhelmed by the space or the situation or another character
- The character is weaker
- In dance used to make an athletic movement light and easy
- Variation: aerial shot
- Describe the geography of the space/scenography or the choreography design

Overhead – *the camera is perpendicular to the floor or the subject*

- Ideal to film complex movement or displacement
- Connection to the divine
- Show the choreography design
- Compress (with telephoto lenses) or exaggerate (with wide angle lenses) the verticality and change of the dance “level”

Dutch Angle – *skew the horizontal line*

- Tension
- Altered perception state of the viewer
- Accentuate the off-balance of the dancer keeping the subject vertical with all the surrounding skewed

Eye Level – *the camera is at the level of the eye*

- Natural
- Give the impression of subjectivity
- Presence of the spectator between the dancers
- Breaking the fourth wall

Shoulder Level – *the camera is at the level of the shoulders*

- Concentrate in the face of the subjects
- Variation: Over the shoulder shots (dialogue)

Hip level – *the camera is at the level of the hip*

- Details on contacts catch on partnering duo
- Details on hips movement
- Can magnify an of balance step

Knee level – *the camera is at the level of the knee*

- Detail on legs
- Magnify legs and foot virtuoso steps

Ground level – *the camera is at the level of the ground or under*

- Details on feet
- Track a character displacement
- Empathize foot virtuoso technique
- Contact/impact with part of the body and the floor
- In combination with low angle give power to the character when executing dance on the ground

Camera movement

Static Shots - *the camera doesn't move*

- If the frame is already full of movement don't move the camera
- To establish a situation
- If the dancer play with the frame of the camera

Gears: *tripod, crane.*

Linear movement

Push In - *the camera moves to the subject*

- Emphasis on the present moment
- Get into the mind and emotions of the subject
- Give space to imagine what is under the surfaces/the skin/cloth
- Create temporal tension

Gears: *dolly, slider, Steadicam, gimbal.*

Pull Out - *the camera moves away from the subject*

- De-emphasize
- Disconnect from characters
- The subject gets smaller and space open around him
- Isolation
- Put the characters into space/landscape/scenography
- Preparing for dance group choreography

Gears: *dolly, slider, Steadicam, gimbal.*

Trucking - *the camera moves left to right (horizontally) relatively to the camera axis*

- Often used to following the movement of the characters that move perpendicular to the camera axis
- Open the space and present the location to the audience
- Give sensation of traveling
- Giving sensation of going to the future or to the past.

Gears: *dolly, slider, Steadicam, gimbal.*

Boom - *the camera moves up and down (vertically) along the camera axis*

- Change the height level relation with the object
- Discover the object
- Associate with tilt, change from verticality to horizontal of the dance and the body
- Discover choreography sequence traveling from the legs to the head without any cut

Gears: *crane/jib pedestal, slider, drone.*

Rotational movement

Pan – *the camera rotate left to right on the axis of the focal plan*

- Follow the subject if he does a fast displacement,
- Follow the subject in a space where is impossible to move the camera
- Follow the subject with a telephoto lens
- Give a description of space/landscape scenography or the relation between the characters in a single shot

Gears: *tripod, Steadicam, gimbal, jib.*

Whip Pan/ fast pan – *a fast pan that generates motion blur in the movement*

- Relation between characters
- Transition through time and space
- Adds energy in shots
- Cause and effect narration

Gears: *tripod, steadicam, gimbal.*

Tilt – *the camera rotate up and down on the focal plane axis*

- Reveal information about an object, a character, or a location
- Follow the change of height level or the jumps of the dancer

Gear: *tripod, jib, gimbal.*

Camera Roll – *the camera rotates on its axis*

- Disorienting
- Falling/levitating
- Accentuate the out of balance or a rotation of a dancer

Gear: *Steadicam, jib, gimbal.*

Special movement

Tracking – *moving camera with the subject*

- Keep relation with the character while displacing in the environment/scenography
- Watch the character while interacting with the environment and other people
- Follow the subject evolving on the story
- Voyeurism, observing

Gears: *Steadicam, gimbal, handled, crane, shoulder rig.*

Arc/orbit horizontal or vertical – *the camera describe an arc or orbit around the subject*

- Enache the dynamic
- Discover the surrounding while keeping attention on the subject

Gears: steadicam, gimbal, curved rail dolly.

Random Movement – *camera shake, incidental zoom*

- Documentary look
- Subjective point of view
- Create a fast and peculiar rhythm

Gears: Steadicam, hand-held camera, shoulder rig.

Zooming

Zooming must be considered an unnatural movement and a sort of “in-camera virtual effect” because can not be experienced by the human eye. Zooming in the camera changes the perspective of the image. It is different from “zooming” in post-production on a flat image, in this case. the perspective stays the same.

Zoom change – *change the focal length of the zoom lens on the same shot*

- Perspective change
- Chngement of the size of the subject
- Reportage look

Gears: Zoom lens.

Crash Zoom – *fast zoom that creates motion blur*

- Enache the rhythm
- Give Accent
- Increased focus perception for the spectator

Gears: Zoom lens.

Dolly Zoom/vertigo effect – *while zooming the camera moves at the same time*

- The subject dimensions are maintained
- Only perspective change
- Deformation
- Push in while zooming out
- Pull out while zooming in

Gears: Zoom lens with servo motor with dolly or slider.



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